

# INDIAN ARCHITECTURE AND ORNAMENT.

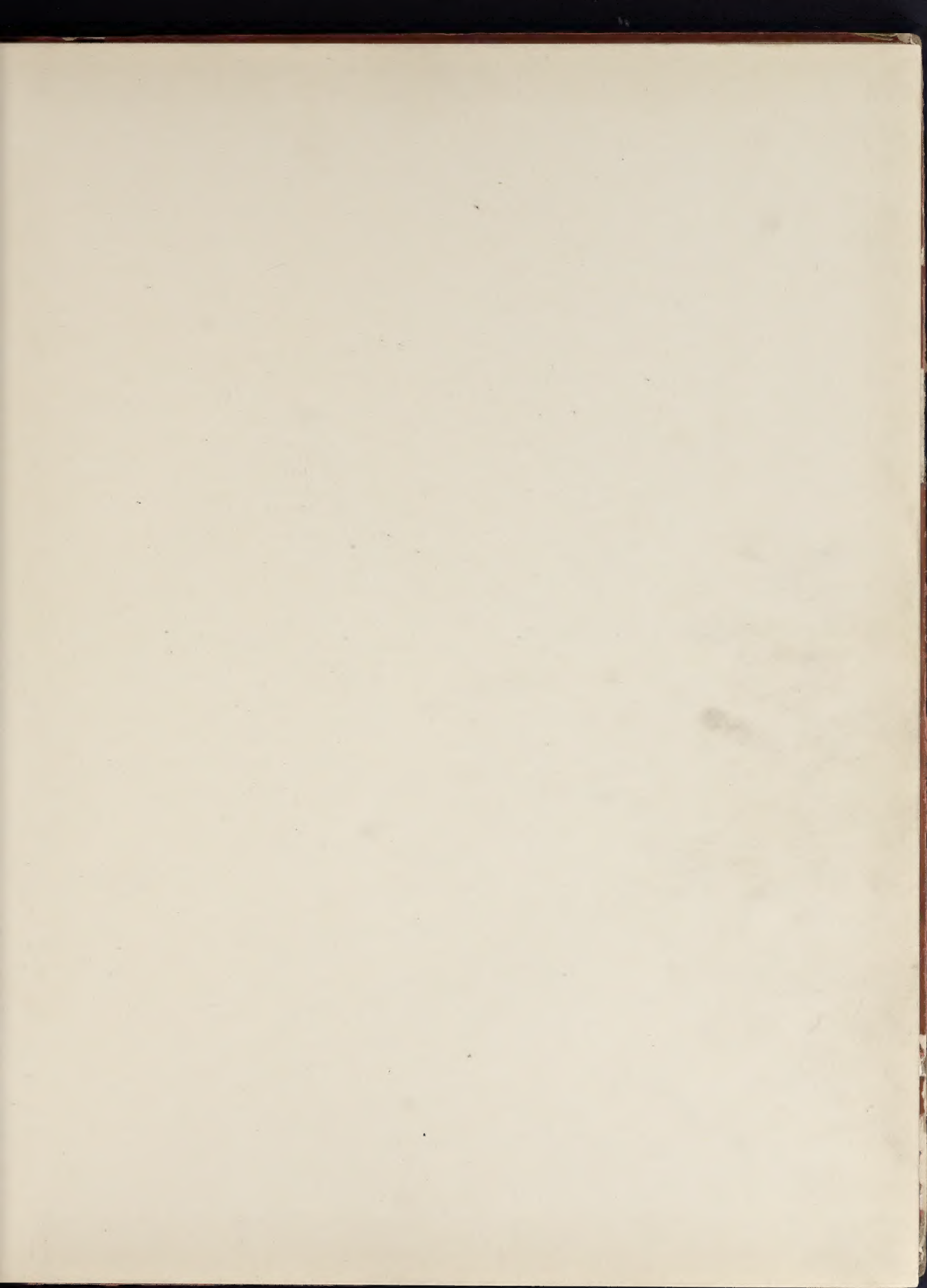


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# INDIAN ARCHITECTURE. AND ORNAMENT.



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## INTRODUCTION.

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I have given the following examples of Indian Architecture as nearly every traveller would see them, beginning with Ahmedabad nearest to Bombay, and ending with Multan. As will be seen, this does not follow the chronological order, but rather the gradual change from the Hindoo to the Mohammedan style, as one goes North, and only includes the period from A. D. 1236 to the present time. In Ahmedabad the mosques are built of yellow sandstone, and they are all purely Jain in detail, often constructed entirely from older Jain temples. This gives them a peculiar style of their own, and they form one of the most interesting groups in the whole of India. Here, too, the stone tracery has been brought to its highest perfection. The old palace is a strange contrast, showing no trace of Jain influence. The date of these buildings is 1391 to 1583. I would call special attention to the construction of the houses; it is the best I have ever seen, being a heavy-timbered frame, with a second one inside, some three feet from the outside one, and the two bound together with beams which show both inside and out. The whole is filled in with stucco. Teak, the wood used, is certainly the most durable in the world. The very elaborate carving of the fronts and court yards lasts for centuries. I have examples which have been exposed to the weather for over two hundred years, and they are as sound as the day they were put up. The climate is much more severe on wood than our own, which we think the worst to be found. The lasting qualities of Teak are due to the wood being full of natural oil which never dries out, so that any filler, oil, varnish or paint is entirely unnecessary. Shet Huttusing temple, built some forty years ago, Fergusson speaks of as the finest modern building and the clearest proof that native architecture is not dead. I am a little doubtful about the houses attributed to Ajmir, as they may be at Lahore or Amritza. They show the curious mixture of the Hindoo and Mohammedan in the same work. The palace at Amber, the old capital of Jeypore, contains the finest examples of Shish work in India. No one who has not seen this wonderful inlay of mirror pieces can form any conception of its beauty. They are cut from large glass globes,

which gives each piece a convex surface, entirely removing all idea of looking-glass. The effect is more that of rounded surfaces of polished steel. I would refer the reader to Fergusson's Indian Architecture for descriptions of Akbar's Palace at Futtchpur Sikri, the Palace at Agra, and the tombs and Palace at Delhi. The examples of houses at Amritza Lahore and Multan are as interesting in their style as those of Ahmedabad, though inferior in their construction. The Shisham and Deodar are substituted for the Teak, which does not grow much north of Bombay. The very odd little bay windows are rather the feature of the Lahore streets, while one is struck by the great beauty of the red sandstone doorways in Multan. In the study of Architecture in the East the houses have been neglected, so we find few illustrations of them. I think they are really more instructive than many of the mosques and temples. No country affords a greater variety than India, where each city has its own peculiarities in detail and plan. I can only hope that I have been able to stimulate in some, at least, the desire to know more of this wonderful Oriental art which is so rapidly disappearing.

LOCKWOOD DE FOREST.



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MOSQUE AT AHMEDABAD







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MOCHAFIZ KHAN'S MOSQUE, AHMEDABAD.





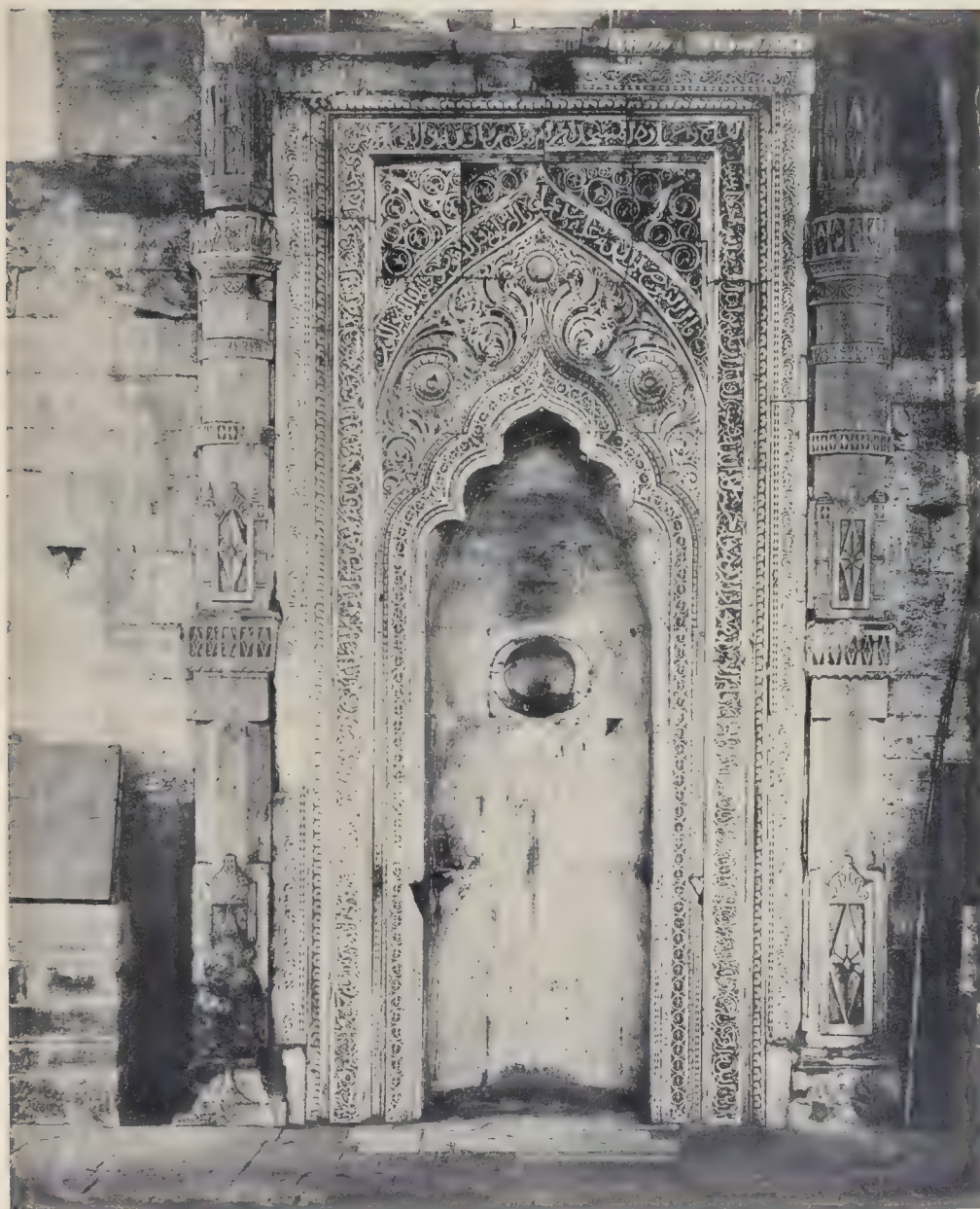


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DETAILS RANI SIPRI MOSQUE. AHMEDABAD.







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NICHE, RANI SIPRE MOSQUE, AHMEDABAD.





WEST BENGAL, SOUTH BENGAL

CIRCULAR BAY WINDOW OF A HINDU TEMPLE







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BAY WINDOW OF A HOUSE, AHMEDABAD







ALICE H. BELL, PHOTOGRAPHER

HOUSE AT AHKEELAD





DOOR OF THE OLD PALACE, (USED AS THE JAIL,) AHMEDABAD.

THE BATES COLLECTION







INTERIOR OF THE OLD SERAGLIO IN CONSTANTINOPLE







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SHET HUTTUSING TEMPLE AHMEDABAD.





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DETAILS OF THE FRONT OF A HOUSE. AJMIR.





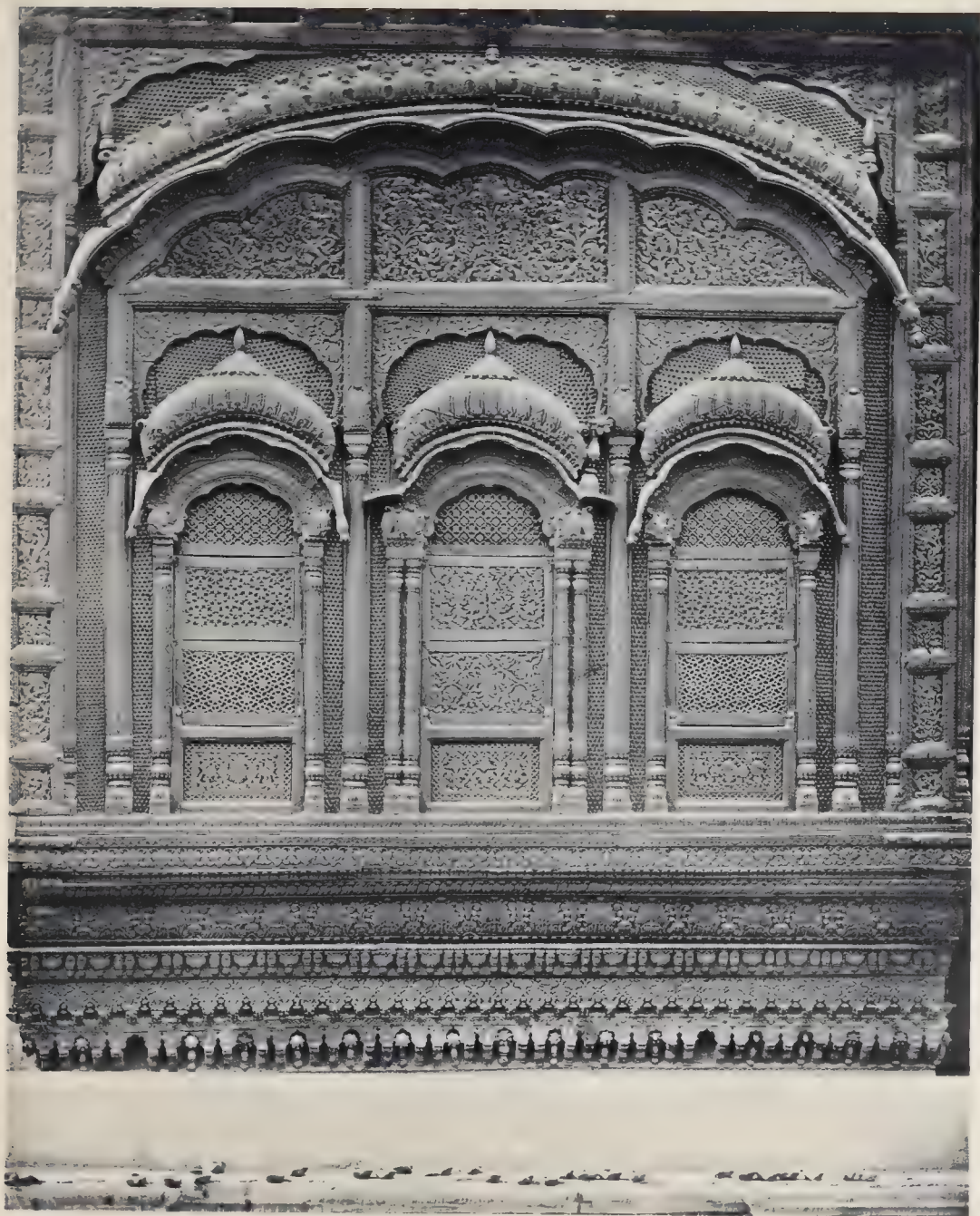


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PAY WINDOW OF A HOUSE. AMIR.

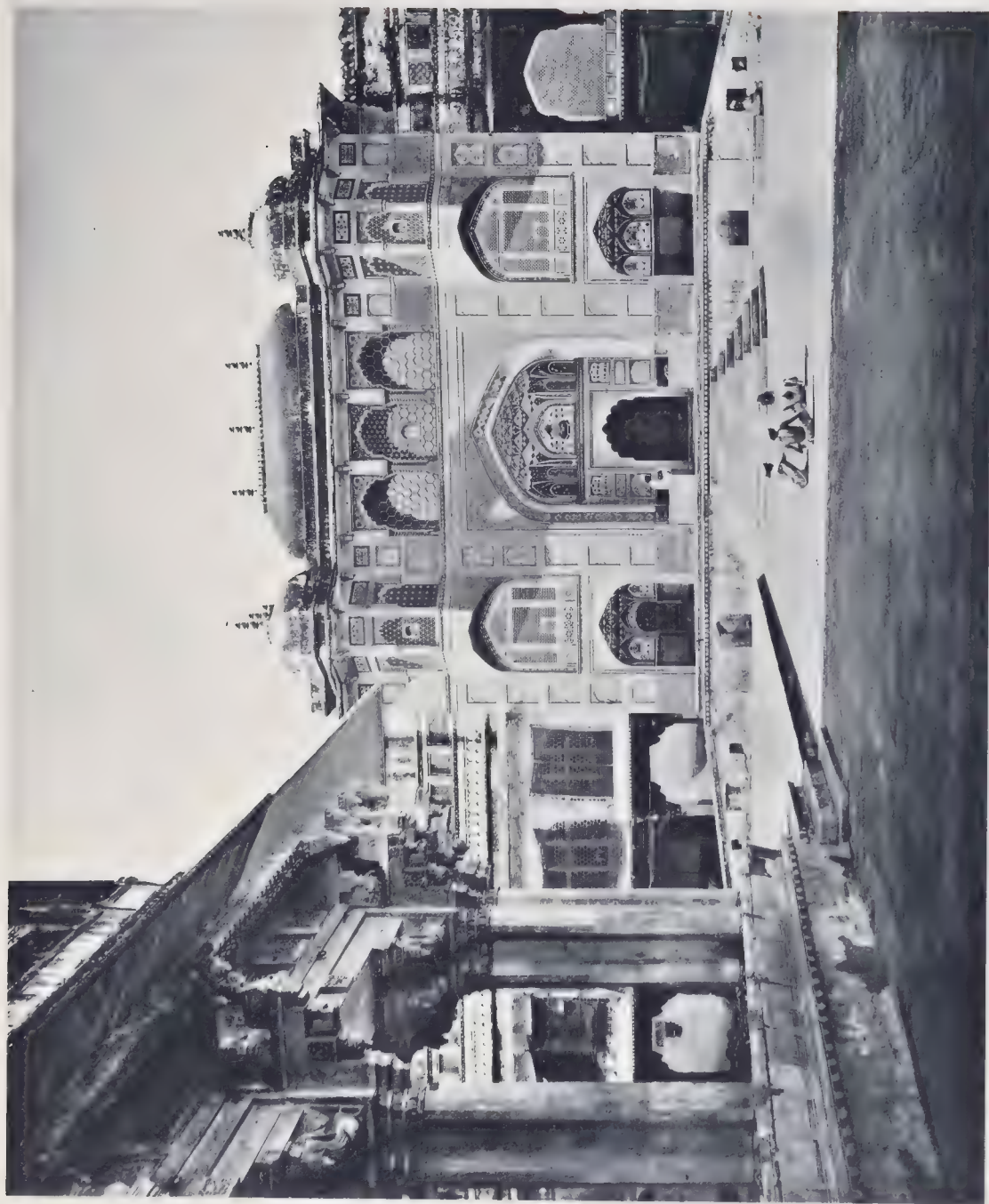












PHOTOGRAPH BY J. H. P. LEECH

DOOR OF THE PALACE AT AMBER.

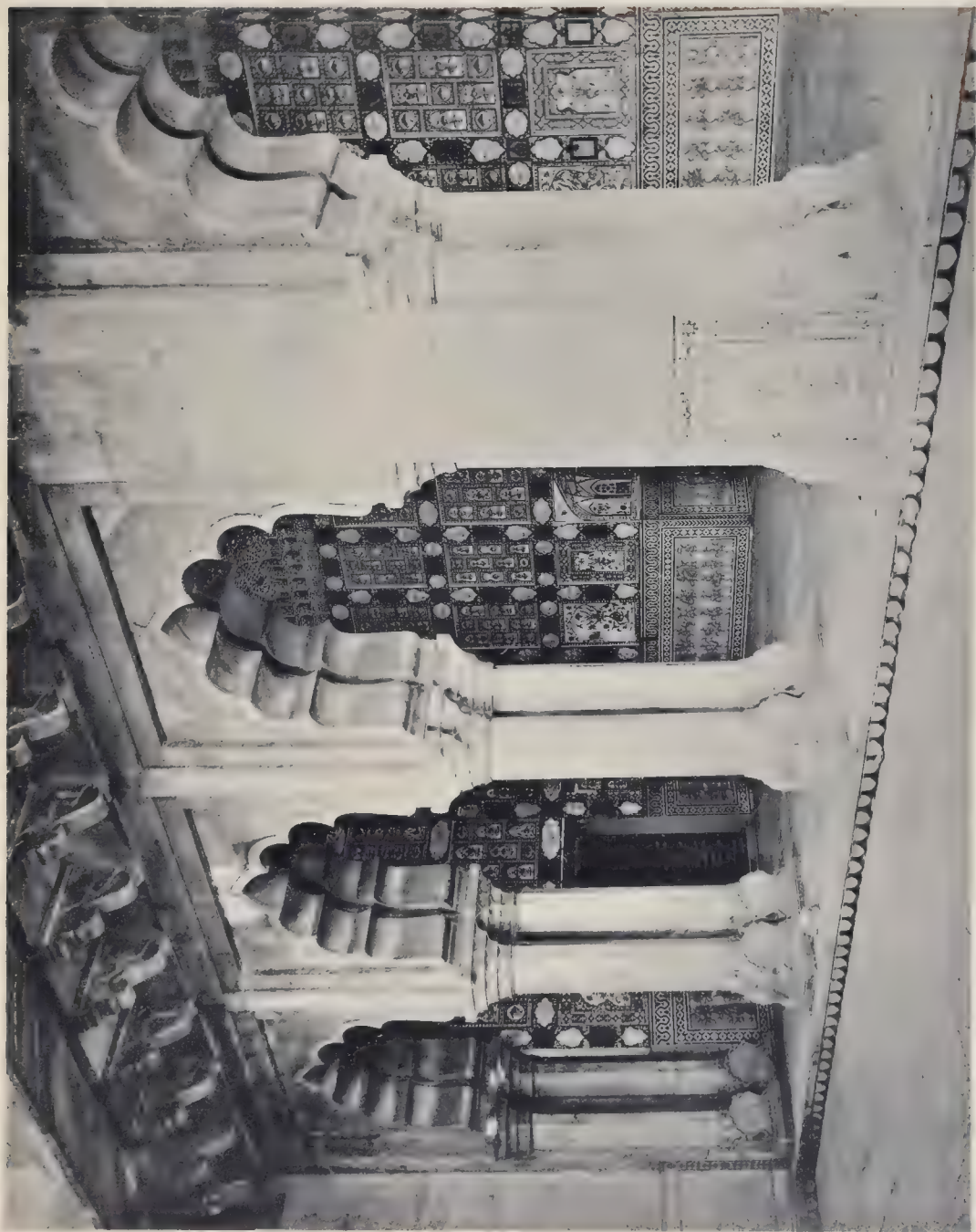










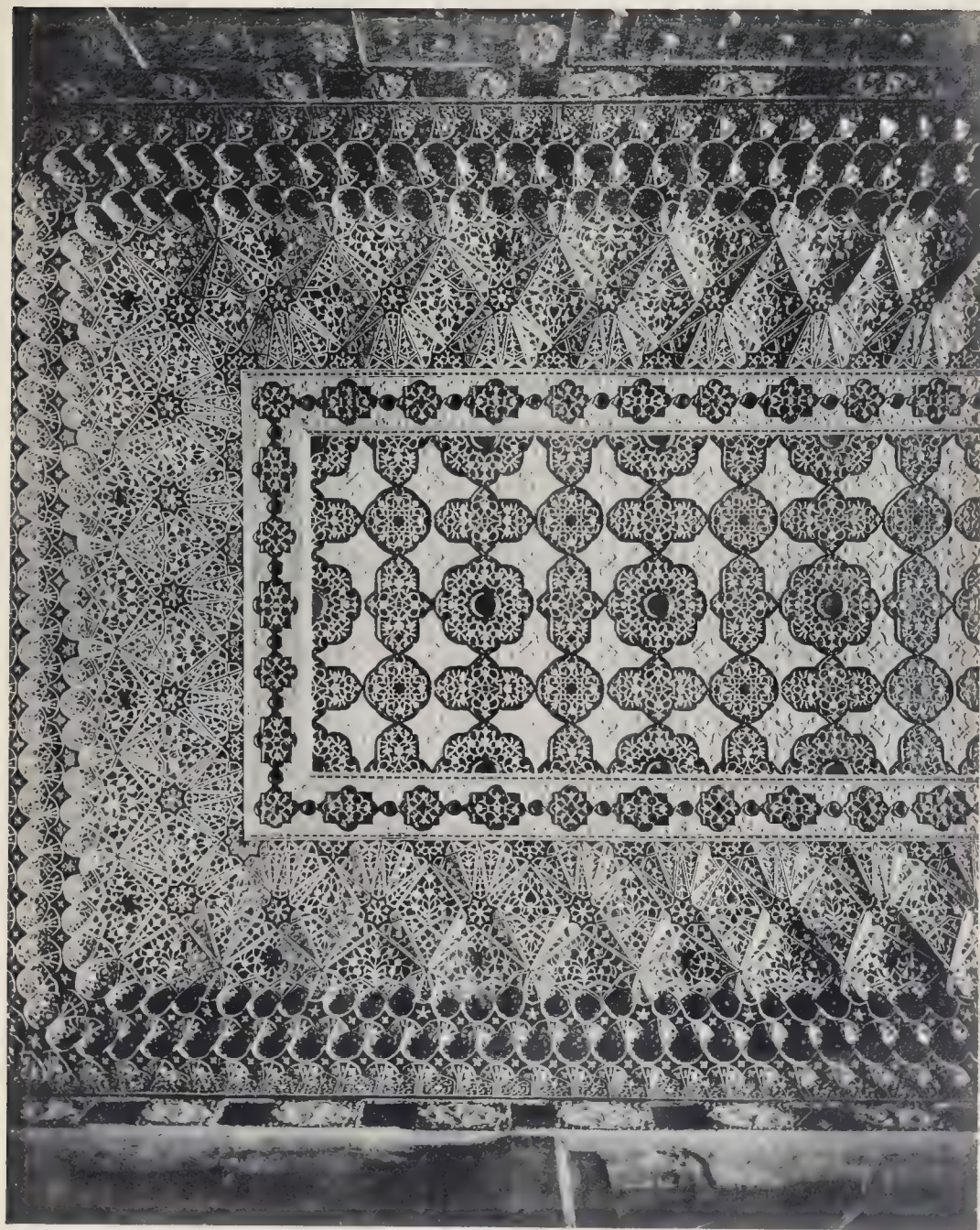


COURT OF THE PALACE AMBER.  
THE WALLS ARE COVERED WITH SHILP WORK.

JOHN BULLY VANCE PHOTOGRAPHY



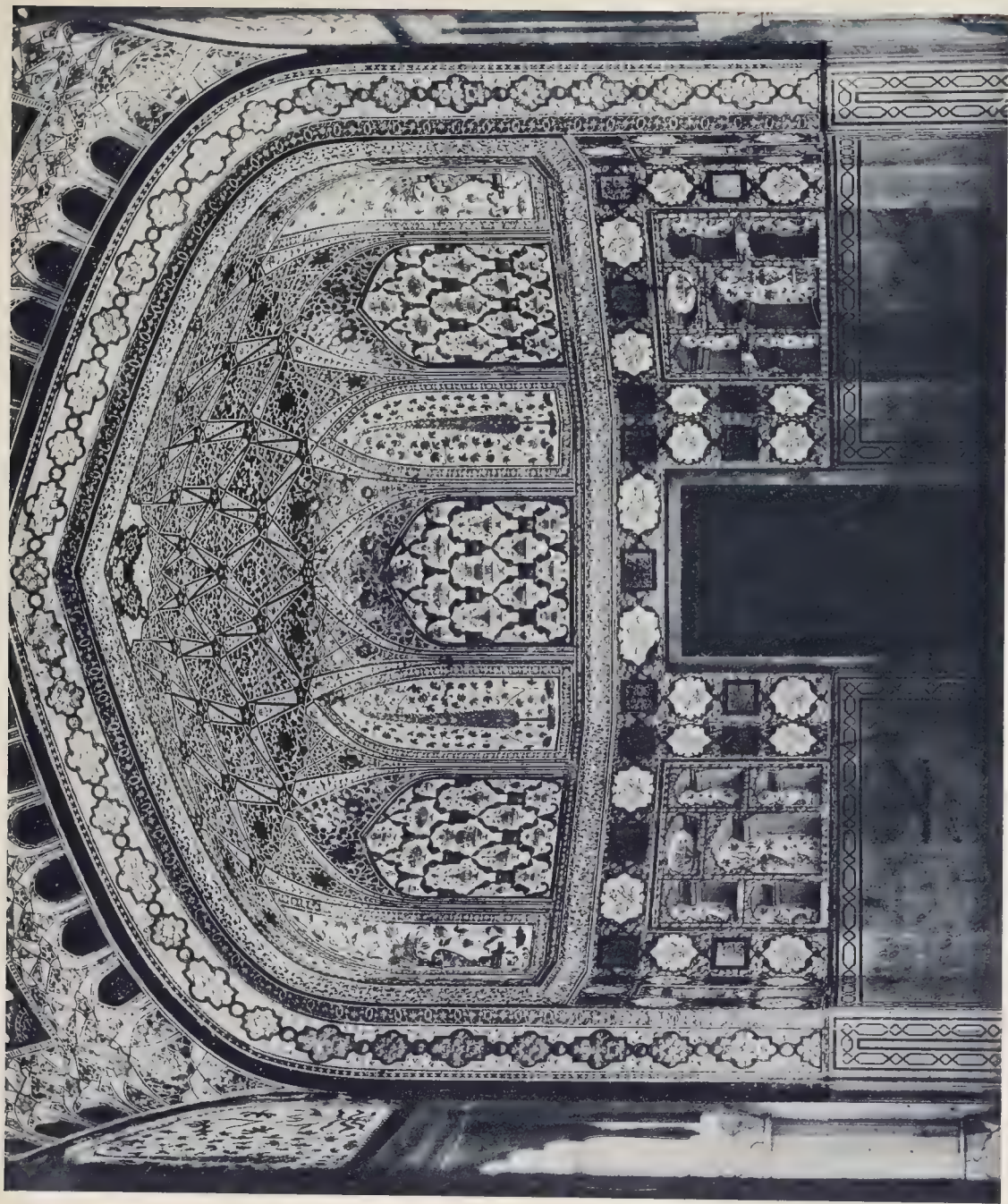




WORK, AMBEE







ROOM IN THE PALACE, AMBER, WALLS AND CEILING OF SHISH WORK.





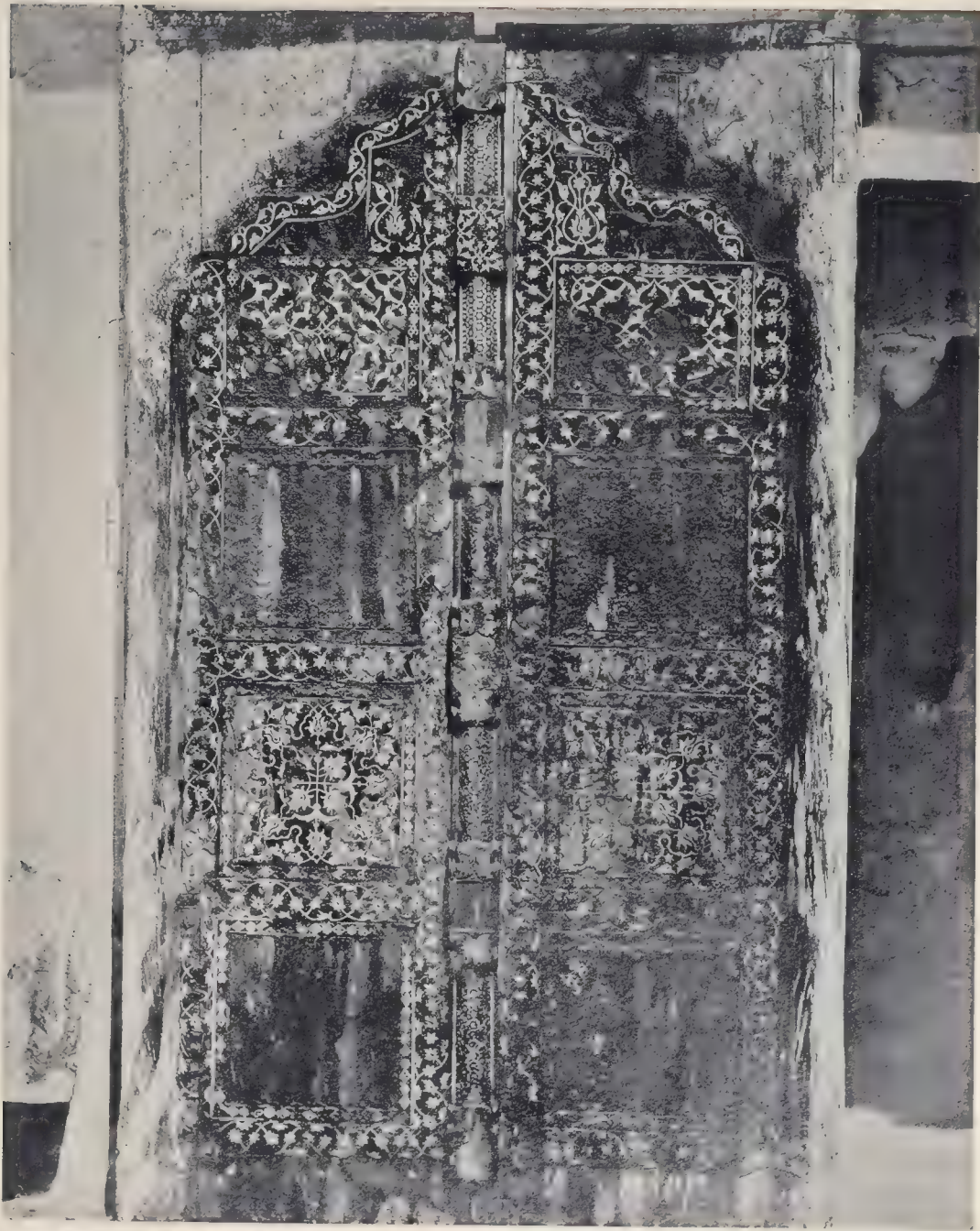


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OLD DOOR IN THE PALACE AMIER



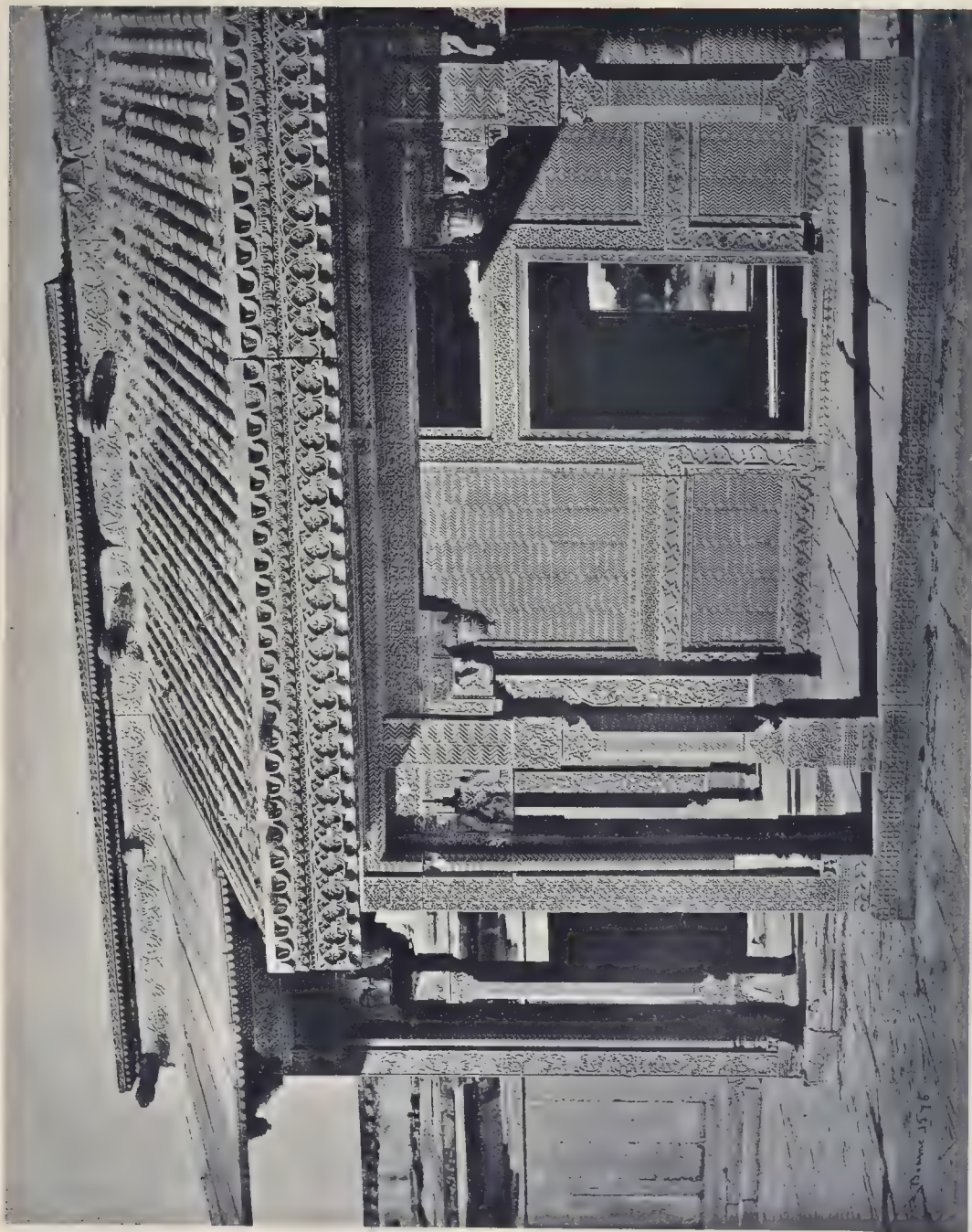




THE DOOR IN THE PALACE AT





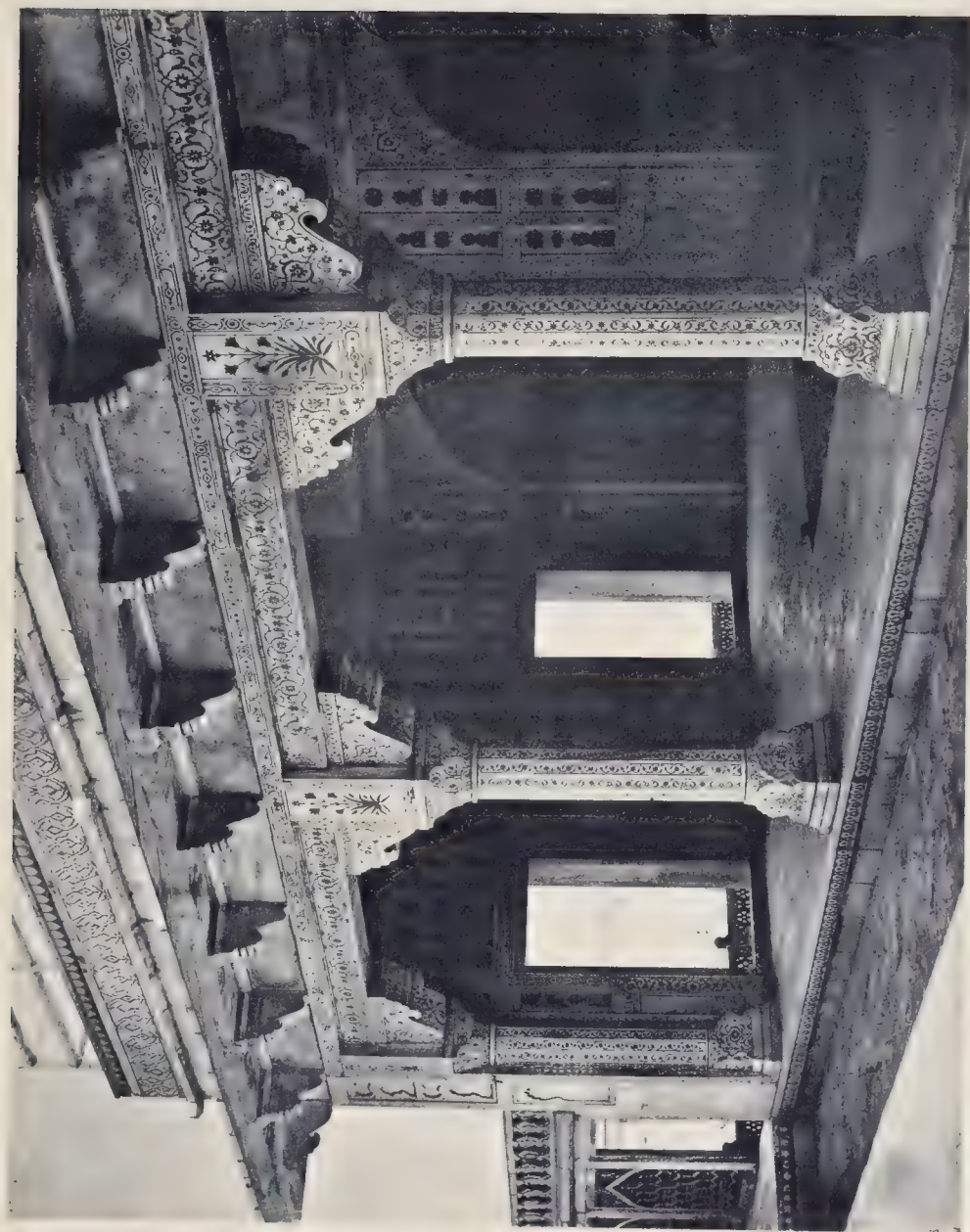


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THE SULTANA'S KIOSK, AKBAR'S PALACE, FUTTEHPORE SIKRI.







ZENANA IN THE PALACE AT AGRA, SHAH JEHAN



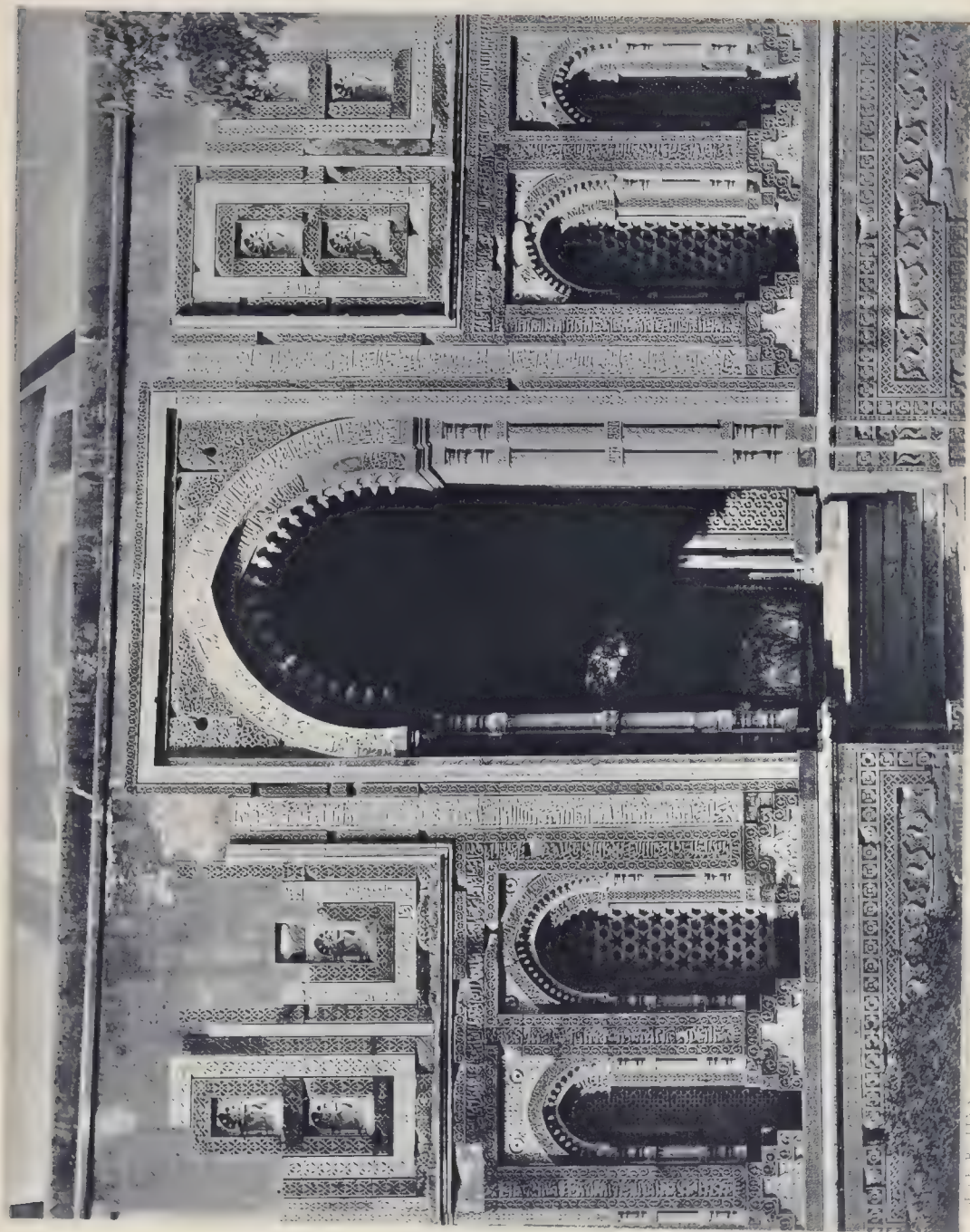


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ZENANA PAVILION, PALACE AT AGRA





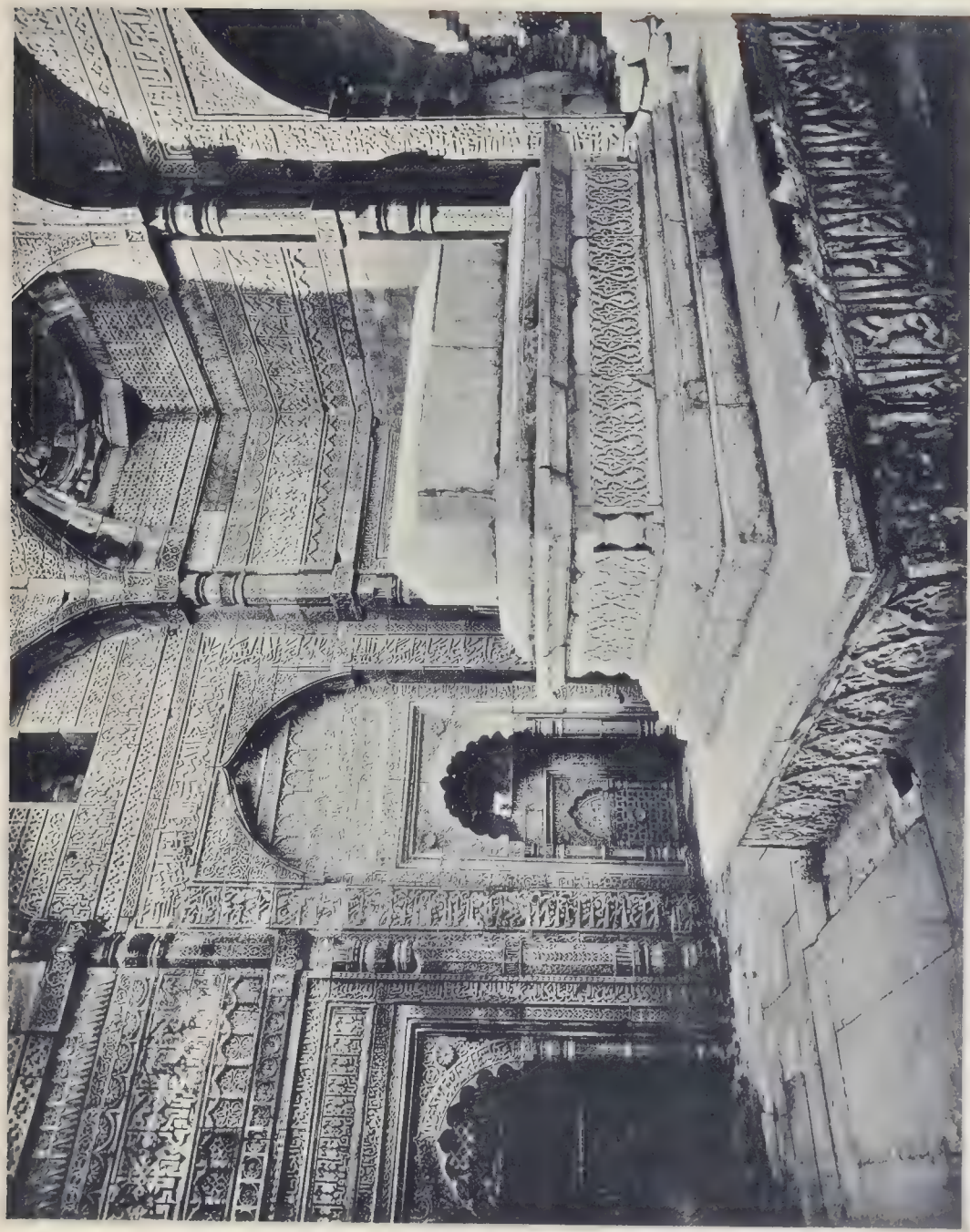


TOMB OF ALTUMSH, OLD DELHI.

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INTERIOR OF THE TOMB OF ALA UD-DIN KHILJI.







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INTERIOR OF A TOMB, OLD DELHI.







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CEILING OF A TOMB, OLD DELHI.







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INTERIOR OF A MOSQUE BRICK TILE AND MOSAIC WORK.







CECIL LLOYD A. C. LLOYD, SPEECHES

INTERIOR OF THE SAME MOSQUE







INTERIOR OF THE PALACE DEHLI



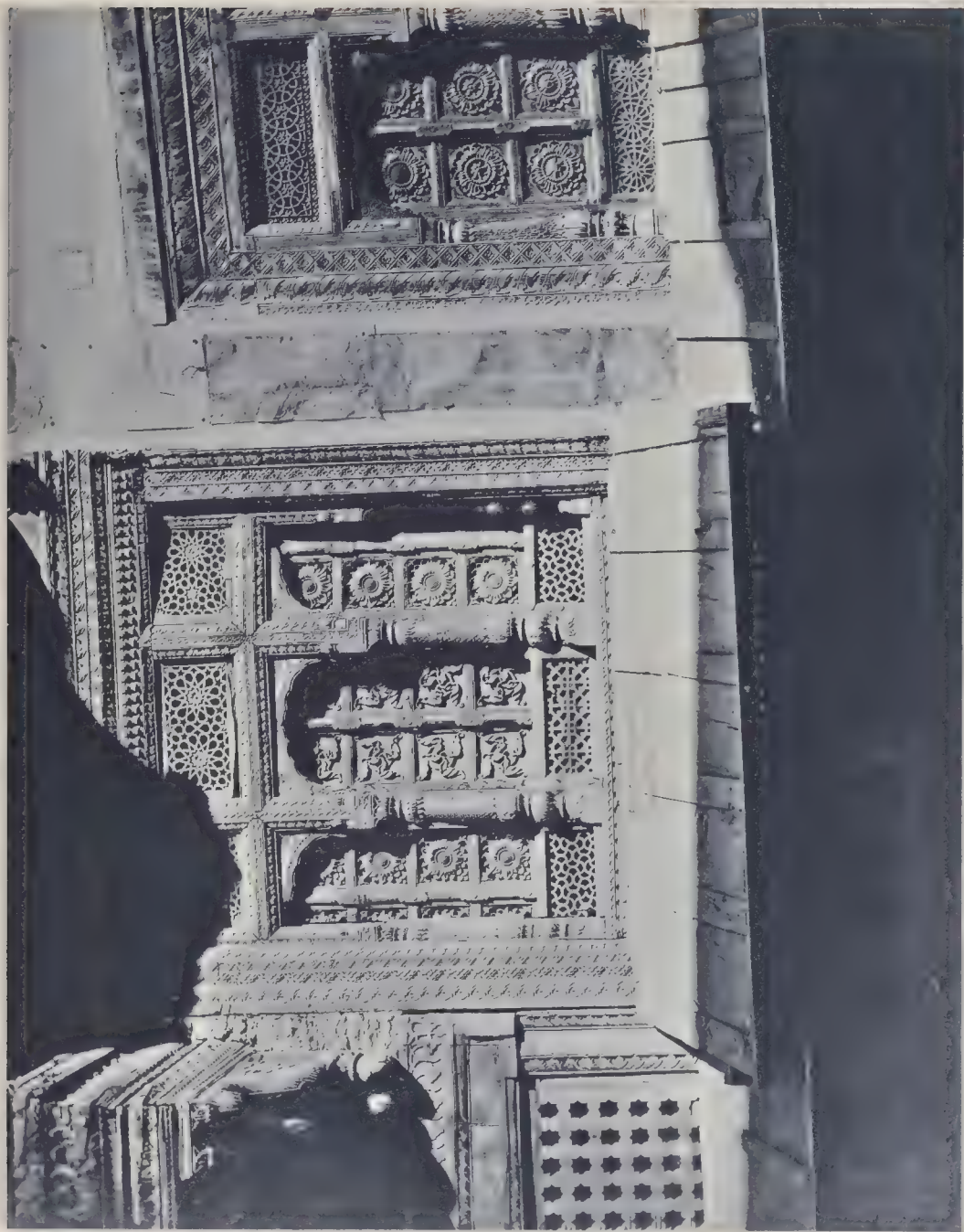




HOUSE IN THE BAZAR, AMRITZA.

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WINDOW OF A HOUSE, AMRITZA.





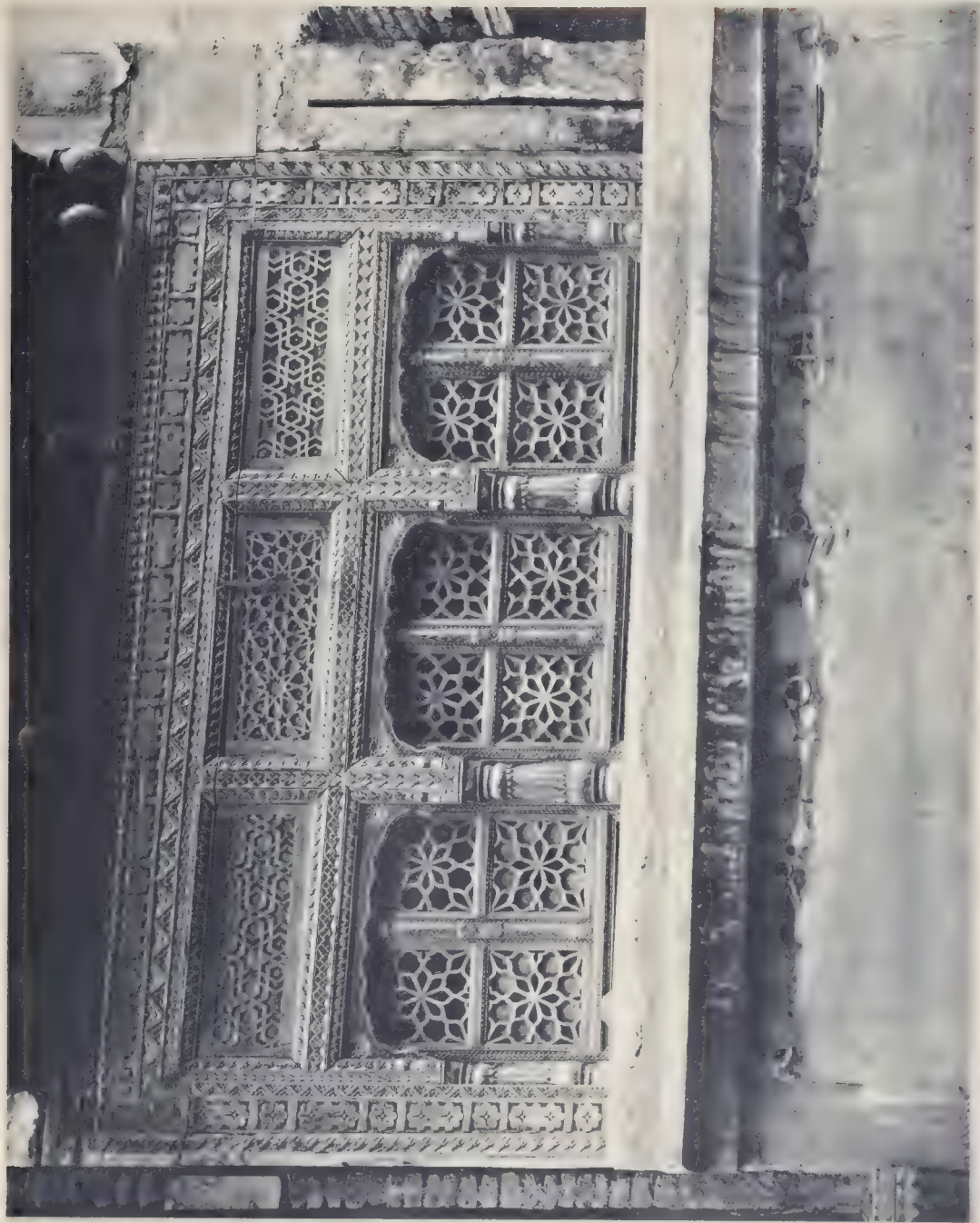


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BAY WINDOW AT AMRITZA.







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WILLOW AT AMBITZA



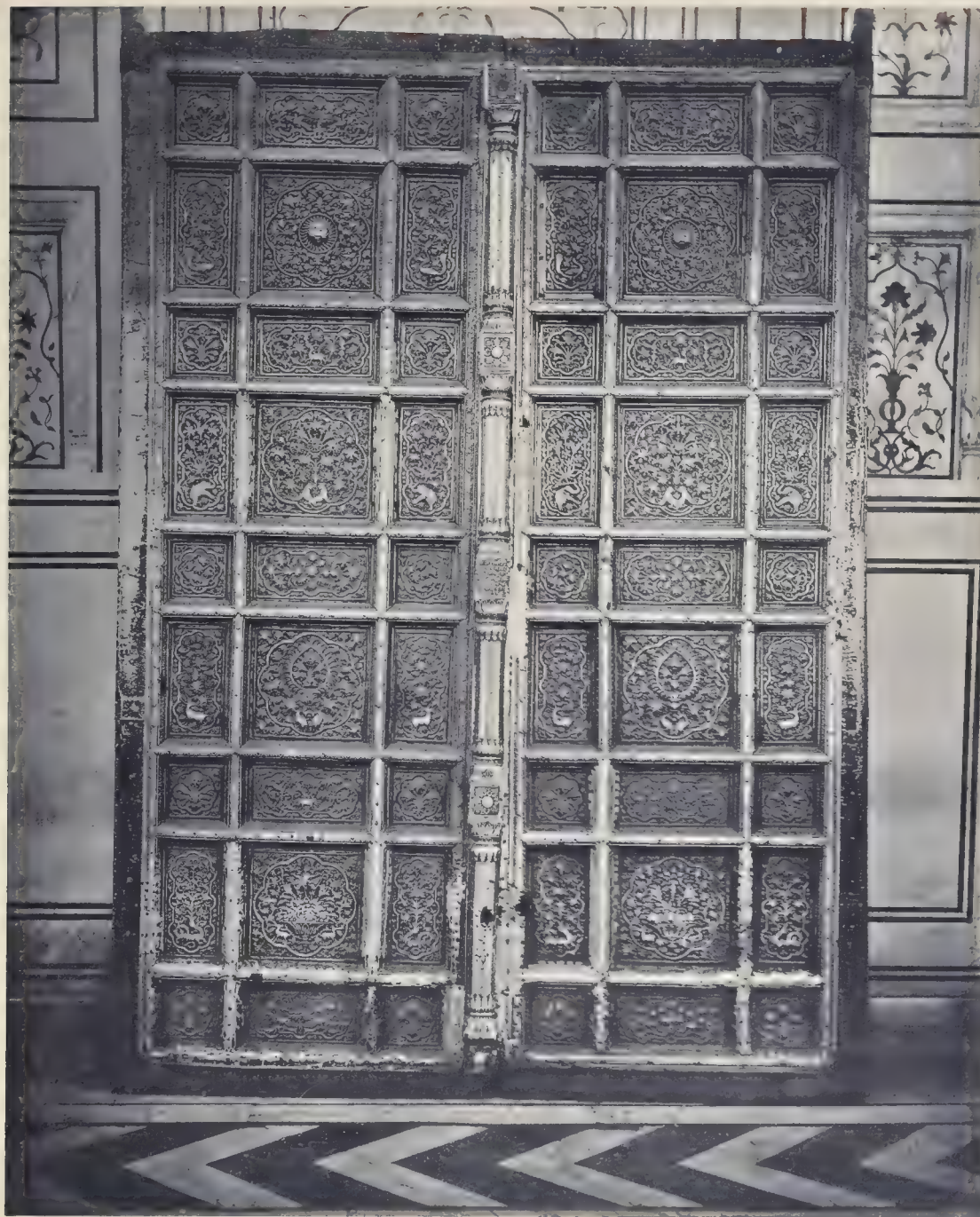


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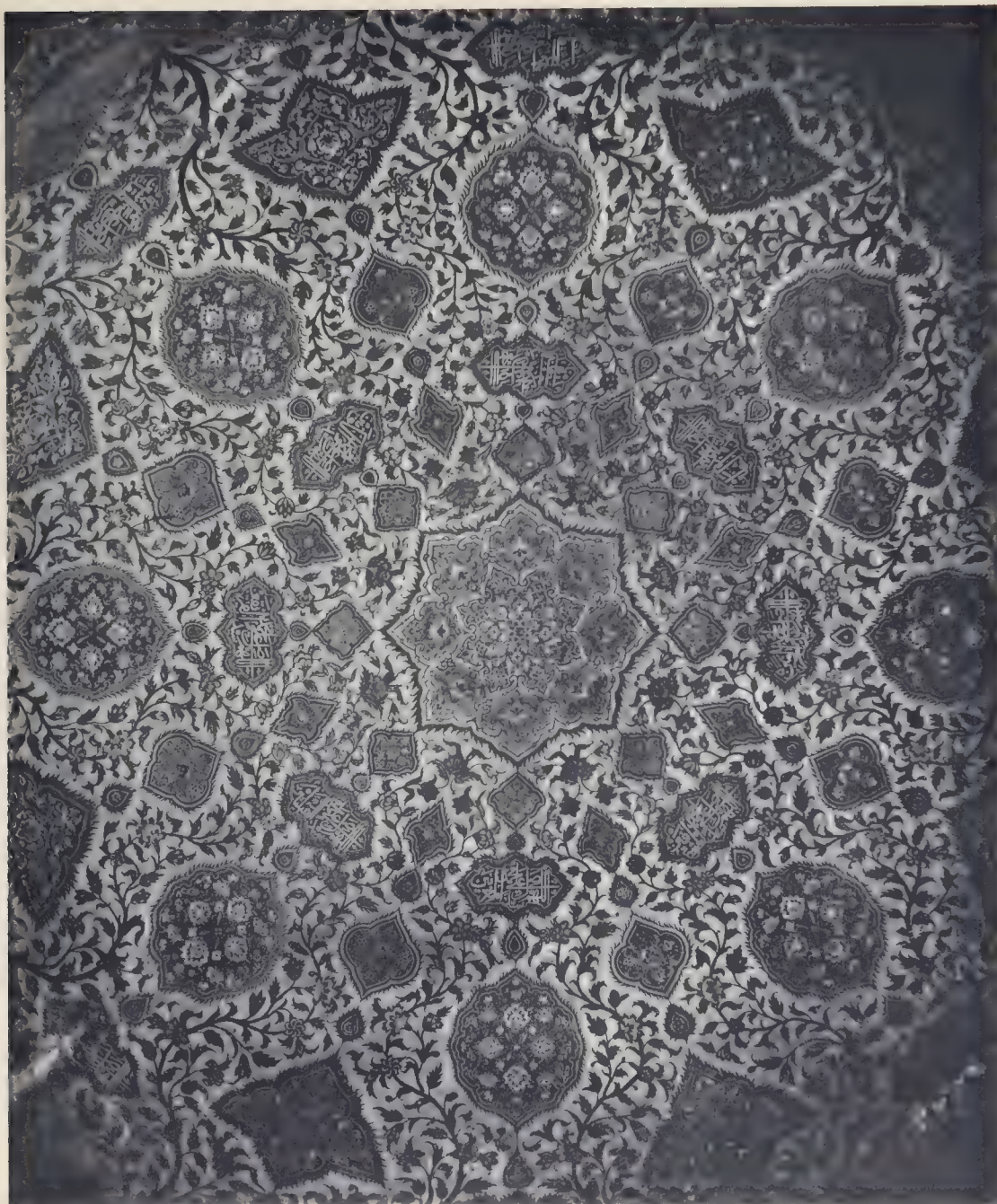


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GILDED COFFEE IS SERVED WITH AMRITZA.





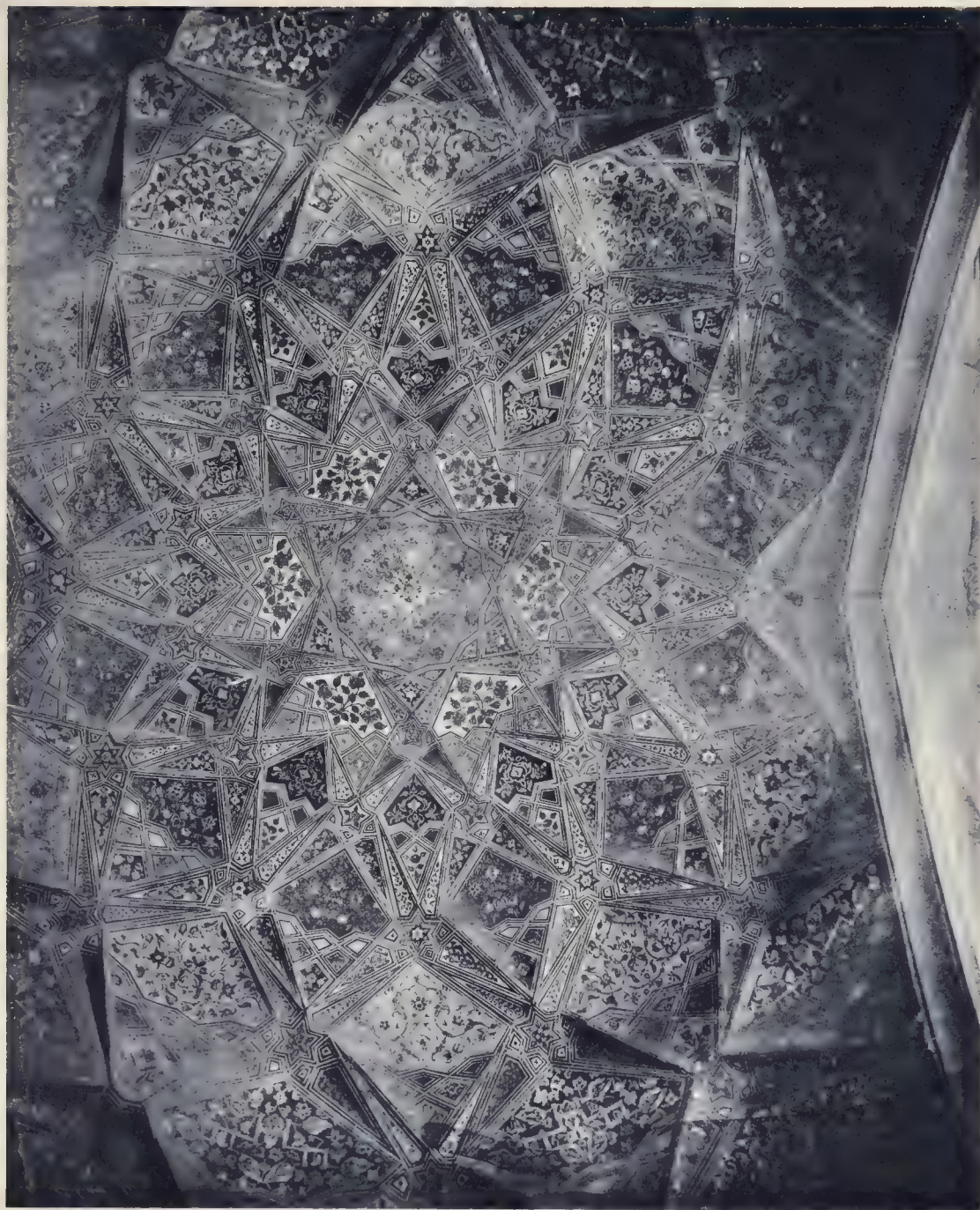


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ONE OF THE SEATS IN THE LAMEN TEMPLE







CEILING IN THE GREAT MOSQUE, LAHORE







STREET IN THE OLD TOWN, CAIRO







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BAY WINDOW, LAHORE.





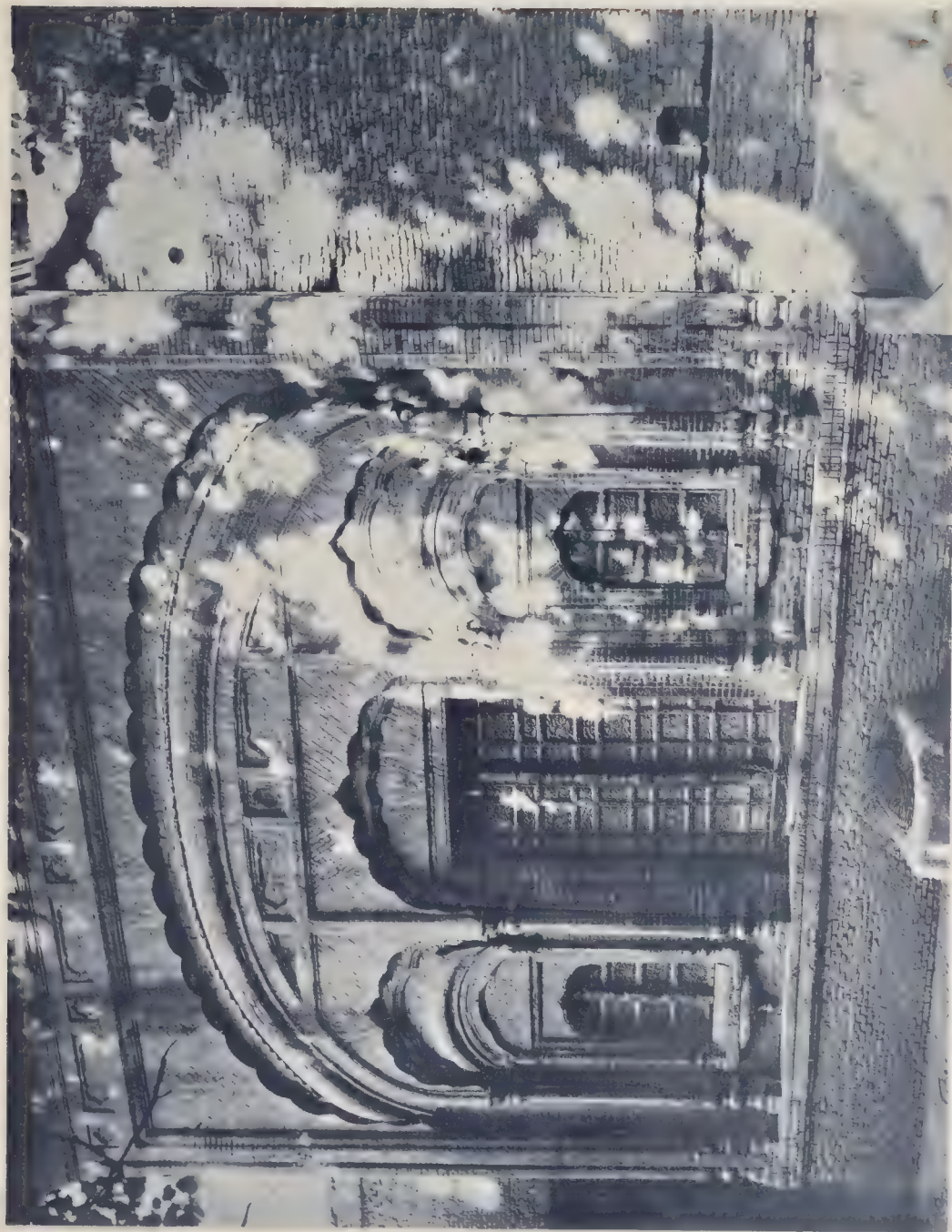


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OLD BAY WINDOW IN THE MUSEUM, LAHORE.







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HOUSE AT LAHORE.







INTERIOR OF A HOUSE, PROBABLY MULTAN





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DOORWAY, PUNJAB.







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DOOR OF THE GREAT MOSQUE MULTAN



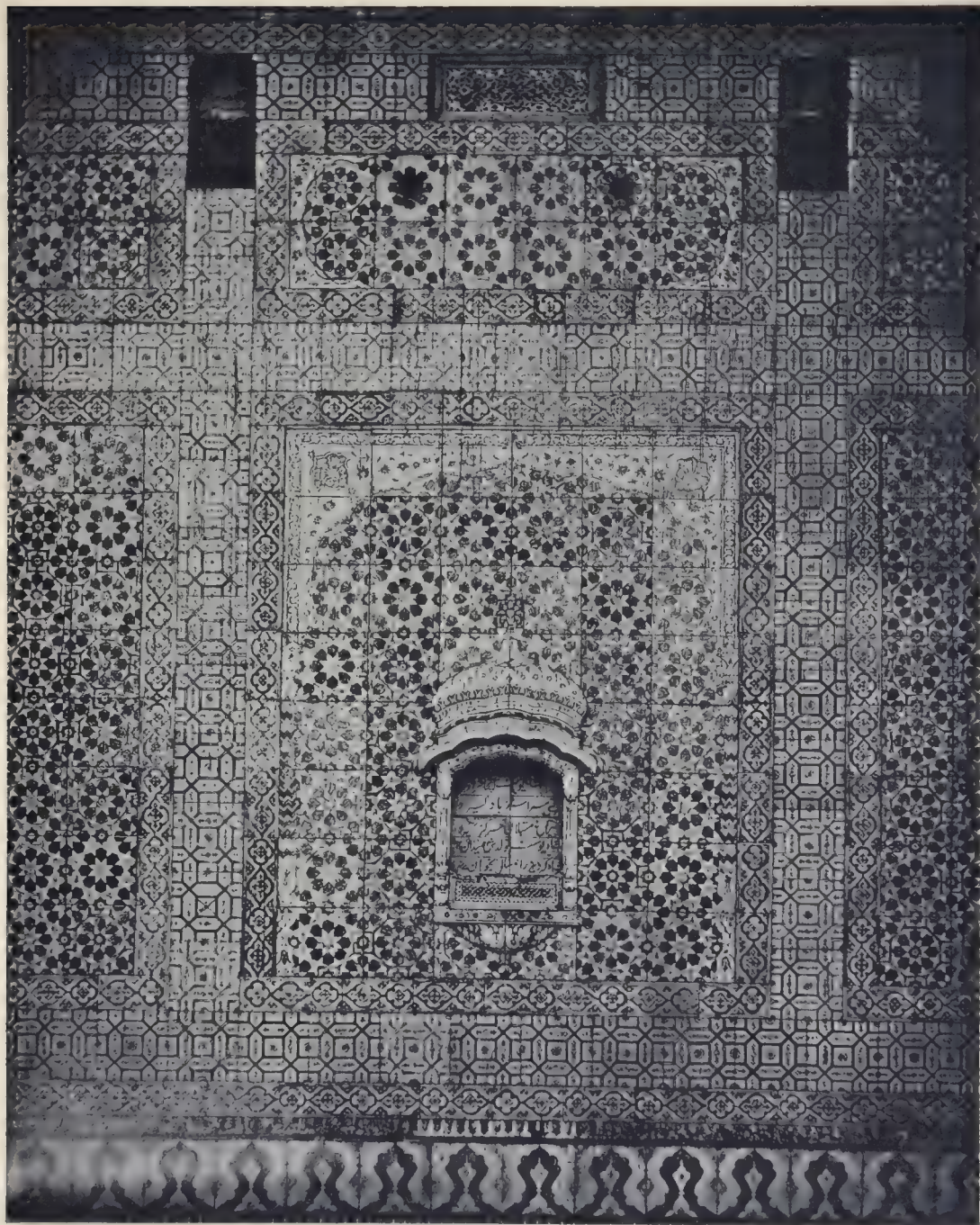




TOMB AT MULTAN, GLAZED TILES.







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DETAILS OF TOMB AT MULTAN.







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HOUSE AT MULTAN.







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DOORWAY OF A HOUSE AT MULTAN





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